Dancing Star

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INFORMAL PUBLICATION DEVOTED TO THE ART OF DANCING

Editorial . . .

This issue we relinquish our usual EDITORIAL COMMENT to make room for the news item about Bill H R 2890 which was recently introduced to Congress. This bill is vitally important and should be studied by all those even remotely interested in the Dance.

FINE ARTS BILL INTRODUCED IN CONGRESS

Introduced by representatives Emanuel Celler and Arthur G. Klein (Dem) is a bill known as H R 2890 for the establishment of an office of Assisitant Secretary of the Interior for fine Arts. The President, by and with the Senate's consent would appoint the new assistant Secretary.

The bill's purpose is to encourage the growth and developement of the fine arts throughout the United States. Fine Arts as defined in the bill include 'living drama, music, architecture, sculpture, painting, ballet and dance.

The Assistant Secretary's duties for Fine Arts would be to 'encourage' and assist but not dominate or control civic nonprofit organizations in the presentation, perpetuation and developement of the Fine Arts in the United States.'

If the bill passes, certain sections of the Internal Revenue Code (on admission taxes) will be amended to allow performances and productions of nonprofit groups to be exempt from Federal Taxes.

Congressmen Klein and Celler issued a statement in which they said: 'Educational, charitable and other civic nonprofit institutions are tax exempt except in their presentation of Fine Arts programs one of the great cultural tasks which they were designed to perform. It is manifestly unfair to put obstacles in their developement.

'The widening horizon of cultural attainments and greatness which can be envisaged in our nation is a limitless one. No thought of domination, no inkling of control over the Fine Arts, can have a place in this endeavor, and is so stated specifically in the bill. The purpose of this bill, as clearly outlined in its provisions is only to promote, encourage and develope a richness already latent in our heritage.'

Dancing Star

MAY 1951 Published Monthly

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COVER STORY

Whether he is dancing with one of his many dance partners, or with a mere hat rack, Fred, Astaire can always be counted on to turn in a top performance. The dance portrayed on this month's cover is from MGM's new musical, 'Royal Wedding.'

★ DANCING STAR ★

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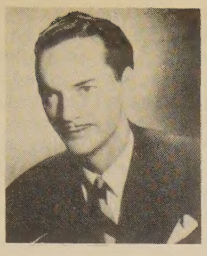
ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith



CURIOSITY...

We're wondering how many noticed the (4) additional pages in this month's D S?

MISCELLANY....

Gene Kelly is putting Danny Kaye through eight weeks of dance rehearsals on the MGM lot for 'Huckleberry Finn.'

••••••••••••

Some music publishers predict that the next musical trend to sweep this country will be Hawaiian. To the dance teaching profession, insofar as Ballroom dancing is concerned, this means a change of pace from Dixieland and Charleston to the more subdued gentle swing and sway of the Hula (Ballroom Hula, that is). There have been several attempts made to popularize such a dance in the past, but the male populace has never been too keen about making with the 'Amis and Uwehes.'

••••••••••••

In Denver, Colorado there is a dance studio by the name of, 'Knight and Daye.'

INSOMNIA PAYS OFF...

'Tis said that the idea for Fred Astaire's 'ceiling dance' came to him at 4 a.m. in the morning, during one of his sleepless nights. "The amazing thing about it," Fred confided, "was that not only the idea came to me suddenly, but also the manner in which it might be filmed." The dance aboard ship in 'Royal Wedding' was the result of one of Astaire's experiences years ago while enroute to England to make a stage appearance. "The sea was rough and my one dance attempt while on board ended in my feeling like the clumsiest beginner."

MOIRA SHEARER...

An appendectomy kept Moira Shearer from attending the opening of her picture 'Tales of Hoffman.'

SHOP TALK...

We want to mention that we have received a number of manuscripts and several photographs which were submitted without return postage included. Inasmuch as we have, over a period of twenty years, collected quite an array of rejection slips ourself, we have a special feeling for all writers. With this thought in mind we should like to ask those of you who send us material for publication which you would like returned, in the event we are not able to use it, to be sure to include a 'stamped, self-addressed envelope.

••••••••••••

JANE POWELL and FRED ASTAIRE in an eccentric song and dance routine titled: 'How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life?' From MGM's Royal Wedding.

BATON TWIRLING

WORKSHOP

SUNDAY, MAY 13th, 1951 AT THE

Mc LANE DANCE STUDIO-1212 MARKET ST.

SAN FRANCISCO, CALIFORNIA

CLASSES INSTRUCTED BY ROBERT OLMSTEAD, TEACHER AT DMofC CONVENTIONS IN SAN FRANCISCO, NADAA TEACHERS' WORKSHOPS AND DANCERS INTERNATIONAL CONVENTIONS IN HOLLYWOOD. For information on this CLINIC and future CLASSES for DANCE TEACHERS write to;

ROBERT OLMSTEAD, 475 COLORADO, PALO ALTO, CALIFORNIA. PHONE DAVENPORT 3-9601

DON'T BE MISLED!

EDITORIAL NOTE: Hidden plugs can and often do mislead an unsuspecting public. For a person is more likely than not to place credence in a brand name when a radio star "just happens" to mention it on his broadcast. Even in the dance realm the hidden plug has taken its toll.

Some chain dance schools have been known to increase their "prestige" through this medium of advertising. But the truth of the matter is that hidden plugs have become big business and are generally paid for in cash or reciprocal advertising.

The following is a somewhat condensed version of an article titled "Tie-In Advertising" which ran in the January 1951 issue of Consumer Reports. (Reprinted by permission of Consumers Union.)

SHOW THE BRAND NAME

The producers of the movie, "Destination Moon," placed several well-known branded products in their movie. Inside the rocket ship the four pioneering moon-bound passengers were shown drinking Coca-Cola and wearing Lee coveralls. The payoff, the producer's representative says, was reciprocal publicity. The producer went even deeper into tie-in merchandising, licensing (at the more or less standard 5% commission) the sale of "Destination Moon" T-shirts, toys balloons and other articles.

In "Champagne For Caesar," there were several scenes showing Westinghouse television sets with the brand name in the foreground, and there was one shot of a Westinghouse television dealer's display window. Westinghouse in turn featured the movie in its advertising in key cities.

$250 PER MENTION

Where the hidden advertising plug is found most frequently is in radio. Until recently, according to the trade paper, Advertising Age, a radio show plug for a brand name was ordinarily arranged either as a reciprocal publicity deal (as with Westinghouse TV sets) or as a quid pro quo wherein the writer or producer was "gifted" with a few cases of liquor or something else to his taste. But times have changed. Now Hollywood press

(Cont'd on page 8)

Ray Bolger in "Where's Charley?"

In March at the Curran Theatre in San Francisco, Ray Bolger made his West Coast debut in "Where's Charley." The show from the first was a sell-out and San Franciscans who had never seen this great dancing comedian in person were amply rewarded by his inspired performances.

Bolger informed the press that he had collaborated with John Monks Jr. on the forthcoming screenplay of "Where's Charley?" This Warner Bros. picture is to be filmed in England.

Listed in the program credits is Gwen Rickard, Ray Bolger's wife who is traveling with him. Of her he said she is:

"My best critic, without a doubt. If I go overboard on a scene she'll tell me right away--and I listen...."

"TO BOAST OF NEVER HAVING HAD A DANCI

The Fox Trot Story

by OSCAR DURYEA

This story began about 1913. In 1913, give or take a year, Harry Fox, a comedian, was doing "hot" trotting dance steps to a popular ragtime song in a Ziegfield Follies which was playing the Amsterdam Theatre in New York. The song and dance were hits.

The management, wishing to capitalize on Fox's trot hit, engaged the author of this story to introduce the dance at the Midnight Frolic, the night club on the roof garden atop the theatre.

At the time, I was manager of the old Colonial Club building on Broadway at 72nd Street, with its several stores on Broadway and five floors of rental space. This space included two large ballrooms and a large oval dance room, all three of which were going from ten in the morning till usually two the next morning. In addition to managing the building, I was the active master teacher of its staff of dance instructors and, well, some nights, after the day's work was done, I was tired.

Yes, I remember, I was quite tired this Fox's trot night as I started for the Midnight Frolic. Arriving at the theatre roof garden at about eleven-thirty (after the show downstairs), I was asked to dance with the pony ballet girls from the theatre who were scattered among the patrons sitting at the tables.

The girls and I were told to run around in dance position, doing little trotting steps to lively four-four time music. This went on, at intervals, from twelve midnight until two in the morning every time the orchestra played Fox's trot music.

Every time we danced, I asked the patrons to join in the dance. After running around, turning this way and that but always on the run, with maybe the twelfth or thirteenth girl, I remembered that I was tired.

To make this long story shorter, I said to this girl with whom I was then running (excuse it--dancing), "Let's do some of this in half time even though they cut our pay in half." "Sure," she whispered, "it's too fast for these tired business men anyway."

So we did--we walked a few and ran a few. That's the way the Fox Trot was born and wasn't run into oblivion. Remember, I was tired.

Yes, the patrons like it that way when they, too, got tired running they slowed down and walked a few steps.

Following is the condensed version of the first FoxTrot as standardized by a group of prominent teachers of dance in New York. Description for the man, his partner dances the counterpart.

In closed position: M

Walk 4 slow steps fwd on the 1st and 3rd cts of 4/4 time.

(cont'd on page 12)

JANE POWELL AND FRED ASTAIRE FROM A WALTZ SEQUENCE IN THE PICTURE

TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

JOSE LIMON LOUDLY CHEERED

Jose Limon, dancer, Carlos Chavez, composer and Miguel Covarrubias, painter three of Mexico's talented native sons were loudly greeted on the opening of their ballet, Los Cuatro Soles (The Four Sons) at the three-week National Dance Festival in Mexico City.

Covarrubias, having shown Jose Limon his sketches for the proposed set, managed to convince the dancer that he (Limon) was just the one for the part of the gentle god, Quetzalcoatl.

The opening night audience saw what was probably the largest dance company ever assembled. Backed by the gigantic Covarrubias multicolored drops, more than sixty masked dancers writhed, leaped and contorted. A local physical culture school furnished its students for the final ceremonial dance of thanks. Some sixty musicians played while a chorus of nearly forty chanted to the thrilling Chavez score.

10th ANNIVERSARY

Gladys Bowen, President of the Associated Dancing Teachers of Southern California, played host to her students and their parents on the 10th anniversary of the opening of her San Diego studio. The Bowen dance studio has only recently been enlarged until it now covers more than 4000 square feet.

DANCERS ON TELEVISION

An interesting educational half hour demonstration from the beginning to the ultimate professional product will be presented over the Dumont Television Network, Sunday, May 13th at 3:30 p.m. by the School of Ballet Repertory.

Participating will be Thalia Mara and Arthur Mahoney, directors of the school, and well known dancers and choreographers Hilda Butsova, prima ballerina, protege of the great Anna Pavlowa and a member of the school faculty; and students of the school ranging in age from eight to eighteen years.

BALLERINA DANCES WITH PLASTIC TOE

A year ago, British prima Ballerina Mona Inglesby, 32, of London's International Ballet Company, lost all hope of ever dancing again when she fractured the little toe on her left foot and had to have it amputated. However, with the aid of a plastic toe, she once again pirouetted through 'Gaite Parisienne' as the can can dancing glove seller. Her comeback brought deafening applause from her admiring audience.

THE TORCH WENT OUT

Dancing comedians, Grace and Paul Hartman separated matrimonially after 28 years. Incompatibility was their grounds.

Grace said, 'We married too young. I think Paul is a wonderful guy and I know he thinks the same of me. We just decided it would be the best thing. We have given no thought to divorce. Neither of us has any romantic interest.'

HELPMANN TURNS IN SHOES...

One of the world's great ballet stars, Robert Helpmann, retired in April of this year. He is 41. Some years back Helpmann made the statement that a ballet dancer is through at 40. Although his fans of the Sadler's Wells troupe have pleaded that he change his mind, Helpmann remains adamant.

It was in 1933 that the great ballet dancer, choreographer and actor went from his native Australia to England. In the fall of that year he danced his first solo role as Satan in Job. Since 1934, when he created the role of Master of Tregennis in the 'Haunted Ballroom' he has been Premier danseur with Sadler's Wells.

Helpmann's part in the new movie, 'Tales of Hoffman' will offer a final opportunity for Americans to see him perform.

BALLET RUSSE

In Toronto, Canada, the Ballet Russe de Monte Carlo did a $21,300 business for the first of a two-week stay at a top price of $3.50. The three classical favorites were 'Scheherazade', 'Nutcracker Suite' and 'Swan Lake.'

MAMBO SWEEPS COUNTRY

Damaso Perez Prado, 29, is credited with having originated the newest Latin American dance craze, the Mambo.

Prado was scheduled to arrive in New York sometime during the early part of April when he intends to carry on with his Mambo music in American night spots.

It has been said that the dance's relentless rhythm has already caused one homicide (in Mexico). And in Lima Peru, Cardinal Juan Gualberto Guevara denied absolution to anyone dancing the Mambo.

Its wild Afro-Cuban rhythms are composed mainly of offbeat percussion instruments and screeching brass.

Perez Prado, king of the Mambo to his followers says: 'I am a collector of cries and noises, elemental ones like seagulls on the shore, winds through the trees, men at work in a foundry, Mambo is a movement back to nature, by means of rhythms based on such cries and noises and on simple joys.'

"A beautiful painting is only a copy of nature; a beautiful ballet is nature herself, enhanced by all the charms of art."

Jean-Georges Noverre (1727-1810)-

ANGRY MOTHERS DISRUPT BANKRUPTCY HEARING...

CHICAGO, ILL.

Two hundred Chicago mothers irked over loss of their investments ($150 each) in the now bankrupt Tele-Movies, a Chicago video film company, interrupted a bankruptcy hearing to demand an explanation as to where their investment money had gone.

The disgruntled mothers claimed they had paid out money to have their youngsters 'trained' for appearances in the company's films.

Tele-Movies prexy, Lace K. Stoutenberg testified before Federal bankruptcy referee, Austin Hall that 600 parents had paid the $150 fee to have their children groomed for work in the company's productions. He said that since 1949, when the company had set up shop here, that 30 pictures had been made, but only one had been sold.

biographical brief

(For Mr. Duryea's article see page 5.)

Mr. Oscar Duryea first established his New York dance school in 1888. Since then he has held classes and supervised social functions at such renowned establishments as the Waldorf-Astoria, Biltmore, Delmonico's and numerous others.

Mr. Duryea staged the dances for the three-day 'Pageant of History' at the Metropolitan Opera House. He was Choreographer and solo dancer in 'Dancing Down The Ages' at the Young People's matinee of the New York Symphony, Walter Damrosch, conducting at Carnegie Hall. He also staged Mary Pickford in dances for the picture, 'Poor Little Rich Girl,' and also arranged many Ballroom versions of dances for various motion picture companies. Aside from conducting his own school, Mr. Duryea has acted as judge for many dance contests, including the 'Harvest Moon Ball.'

YVONNE ADAIR and PETER BIRCH, from the musical, GENTLEMEN PREFER BLONDES.

DMA & CNADM DENY MERGER CLAIMS....

In an effort to seek out the true facts concerning an alleged merger between the DMA and the CNADM, as reported by another dance publication, the editors of the DANCING STAR contacted Mr. Phil Osterhouse, president of the DANCE MASTERS of AMERICA and Mrs. Edna Christensen president of the CHICAGO NATIONAL ASSOCIATION of DANCING MASTERS.

On April 14, 1951 the DANCING STAR received word, in part, from Mr. Osterhouse that 'there never had been a discussion between the DMA and the CNADM regarding a merger.' Mr. Osterhouse went on to say that he is visiting as many of the affiliated DMA clubs as he can and that he has received the fullest cooperation from every one. '...and with this cooperation I am sure that we will be able to do many things.'

And on April 16th, word came from Mrs. Christensen that: 'The Board of Directors and Officers of our Association (CNADM) very definitely have no intention of merging with any organization and the matter has definitely not been discussed.'

Never despair, but if you do work on in despair.

-Burke-

SADLER'S WELLS BALLET 'LENDS' FAMED TEACHER TO U.S. DANCE SCHOOL

NEW YORK, N.Y. (Special) American ballet teachers and dancers are looking forward this summer to acquiring some of the know-how that has made England's Sadler's Wells Ballet Company the world's leading dance troup, a troup that produced such stars as, Margot Fonteyn and Moira Shearer.

One of the outstanding events of the summer to ballet-lovers is the announcment that Mary Skeaping, official ballet mistress of the Sadler's Wells Ballet will come to New York in June. This is believed to be the first time the company's second in command has been permitted leave of absence from the company to teach outside of England. Miss Skeaping also acted as technical adviser as well as having staged the Ballets for the British film 'The Little Ballerina', starring Margot Fonteyn, which is now showing in the United States.

Credit for arranging Miss Skeaping's 'loan' goes to dancers Arthur Mahoney and Thalia Mara, directors of New York's School of Ballet Repertory. With the consent of Dame Ninette de Valois, founder and director of the Sadler's Wells Miss Skeaping will teach a special course in technique and variations from her own organization's repertoire. The course is expected to attract teachers of dancing from all parts of the U.S and Canada, Mahoney notes.

(cont'd from page 4)

agents openly offer to get brand names into coast-to-coast programs for $250 per mention. One agent recently listed some well-known firms who find it both "profitable and ethical" to get hidden plugs. Among them were Coca-Cola Co. Harper distilling Co., and Studebaker, to mention a few. The agent, Jay Faggen, cited the following example of "plugs"--Joan Davis publicising I.W. Harper whiskey.

JOAN DAVIS: "Well, my name is Joan Davis. What's yours?"
SOUTHERN BELLE: "Lulubelle Harper. You know we Harpers are the aristocrats of the South; you might say that we're the bourbons."
JOAN: "Yes. I know your uncle, I. W. Harper. We've been out together many times."
BELLE: "I think you're just spoofin' little ole me. If you-all don't believe me I can give you proof."
JOAN: "Yeah--I'll bet it'll be 100 proof."

John Crosby, the New York Herald Tribune's tart-tongued radio columnist, told a revealing tale of what was perhaps the single biggest and most profitable tie-up for radio stars ever perpetrated on unsuspecting audiences:

"Some years back a lot of radio entertainers were gripped with the urge to broadcast from Palm Springs, California. Palm Springs was a fairly well-known waterhole in the desert, but not nearly so well-known as it became after it was plugged on the air night after night...Real estate values multiplied, the crowds came, and by some strange coincidence it was learned that radio entertainers owned great stretches of volcanic

(concluded on page 15)

Index Of Dance Schools

CALIFORNIA

MARJORIE MARLIN DANCE STUDIO
San Jacinto, California

###

THOMAS M. SHEEHY SCHOOL OF DANCING
13112 Riverside Dr.
Van Nuys, California

###

GLADYS BOWEN DANCE STUDIOS
2195 Chatsworth Blvd.
San Diego, California

###

DREAM DANCE STUDIO
101 Precita Ave.
San Francisco, California

###

DART TINKHAM (Teen-age instruction)
2619 Hillegass Avenue
Berkeley, 4, California

###

ALICE ZWILLINGER SCHOOL of DANCE
2309 23rd Avenue
Oakland, California

###

LEOTA'S STUDIO of DANCE
1117 El Camino Real
South San Francisco, California

###

YVONNE TAYLOR DANCE STUDIO
200 N. Bascom Avenue
San Jose, California

###

CHARLEY BAKER DANCE STUDIO
108 South 10th Street
Montebello, California

###

MARYLAND

CLARKE SCHOOL of the DANCE
Sykesville, Maryland

###

MICHIGAN

PHIL OSTERHOUSE DANCE STUDIO
20 Fulton St. West
Grand Rapids 2, Michigan

###

NEBRASKA

EVELYN KELLEY DANCE STUDIO
415 So. 24th
Omaha, Nebraska

###

PENNSYLVANIA

BOWMAN'S STUDIOS
1100 Wood St.
Wilkinsburg
Pittsburg, 21, Pennsylvania

###

WEST VIRGINIA

EUGENE BYRNE SCHOOL of BALLROOM DANCING (West Side Woman's Club)
818 Kanawha Blvd., W.
Charleston, West Virginia

###

WASHINGTON

LEWIS HARTER STUDIOS
901½ No. 2nd.
Tacoma 3, Washington

###

MILDRED ALLEY STUDIO
606½ Union St.
Seattle, Washington

The rate for a (3) line listing in this column is $15.00 yearly (12) issues.

E FOR PENT UP EMOTIONS"

COMING

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JULY 11, 12, 13, 14 and 15

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PLAN A PROFITABLE VACATION IN SAN FRANCISCO AND WORK AND PLAY IN THE COMPANY OF AN ASSOCIATION OF DANCE TEACHERS THAT IS RECOGNIZED FOR ITS HIGH STANDARDS.

* * * * * *

All teachers of dancing, whether members or not, are cordially invited to attend. For further information, write or phone;

CAROL SINGER, Sec'y-Treas.
DANCE MASTERS OF CALIFORNIA
Phone: MIssion 7-6803 3435-24th Street, San Francisco.

DANCE TEACHERS' ASSOCIATIONS

NOTICE:

This column is open to all Dance Teachers' Associations. Let us know what your own organization is doing, or planning to do.

Please address mail for this column to DANCE TEACHERS' ASSOCIATIONS, Dancing Star,376 Almaden Ave., San Jose, 10, California.

***

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

The CNADM held an All Day meeting on April 1, at the Sherman Hotel in Chicago. Registration was at 9 am. At 9:30 Billy Moyer, guest teacher, taught an intermediate Tap routine. Others on the faculty were: Georgette Werner, childrens' Tap; Gertrude Jory, Ballet technique and intermediate Ballet; Jean Jankow, Plastic Dances and Modern (Miss Jankow has only recently arrived in this country from her native Budapest Hungary); V.F.Beliajus, European Folk Dances; Louis Girard, Ballroom and Soft shoe.

Mr. William J. Ashton, secretary of the CNADM informs us that the association holds three all day meetings each year. These are held on the first Sunday of November, February and April. The CNADM also conducts a two weeks Normal School and a one week convention each year. These are held the early part of August.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

On April 7th and 8th the ADTSC held their annual two-day session is San Diego, California. The meeting, held in the swank El Cortez Hotel, drew a record attendance. Faculty members included: Margie Rix, Ballet; Meri-Celeste, Tango Tap; Mona Frances, Ballet; Ray Joyce Vacker, Chinese Fantasy and Eddie Gay, Waltz and Tango. Honored guests were: William F. Shea, associate publisher of the San Diego Evening Tribune and The Union, and Mrs. Shea, Rear Adm. M.C.Erwin, USN, ret., and Mrs. Erwin. The meeting was presided over by the association's president, Gladys Bowen.

WESTERN NEW YORK STATE COUNCIL OF DANCE MASTERS

The Hotel Buffalo in Buffalo New York, was the setting for a one day session of the Western New York State Council of Dance Masters on April 15th.

On the faculty for the day were Henry Le Tang, Tap; Joe Price, Acrobatics; and Arthur Mahoney, Ballet. Some two hundred youngsters attended a Childrens' Forum in the afternoon. Faculty members were Henry Le Tang, Joe Price, and Gladys Bliss. Following the session a banquet was held with J.Howard Ferguson of Elmira, presiding. Guests of honor were Mr. Phil Osterhouse, President of the DMA and Mrs. Osterhouse, and past President of the DMA, Mrs. La Rue C. Hope.

DANCING MASTERS OF WISCONSIN

At the Adele Artinian Studio in Milwaukee on April 22nd, the DMW held its regular teachers' meeting. After registration a 45 minute period was devoted to "Recital Information" which consisted in part, of: Routines, music ideas, and a style-show of costumes. Each teacher was permitted to display three costumes and cash awards were given to the teachers submitting the winning creations.

Teachers of the day were: Louis Girard, Ballroom; Sylvester Smith with Patsy Marquadt (the latter was a recent Horace Heidt winner), acrobatics demonstration; Ann Barzel, Ballet; Mrs. J.C.Emma, Novelty Tap; Jean Binks, practical Ballet and Nota Jean Magers, Character dances.

At the close of the teaching session, Ann Barzel, well known authority on all aspects of the Ballet, showed movies of famous ballet companies.

(cont'd on page 12)

(cont'd from page 5)

L,R,L,R. Ct. 1,2,3,4; 1,2,3,4...2
4 quick steps fwd, L,R,L,R. count 1,2,3,4
4 quick steps L,R,L,R. turn Rt. count 1,2,3,4.....2
2 slow steps, L fwd, cross R behind. Ct. 1,2,3,4
4 quick steps fwd, Ct. 1,2,3,4...2
4 slow steps L,R,L,R, turn Rt. Count 1,2,3,4; 1,2,3,4.....2
8

1 Two-step, ie., L to side, close R, L bk, turn ½ Rt. Ct. 1,2,3, hold 4.
4 quick steps bk R,L,R,L. Ct.1,2,3,4.
1 Two-step R to side, close L to R, R fwd, turn ½ Rt. Ct. 1,2,3,hold 4.
L fwd, cross R behind, L fwd. count 1,2,3,hold 4.
R fwd, cross L behind, R fwd. Count 1,2,3, hold 4.....4
Repeat preceding 4 M.....4
8

Eventually the public, still liking the slow timed walking steps, substituted the Two-step for the quick running steps.

At the time, the Two-step was the universal favorite and was danced to all types of music: Sousa's Marches, Ragtime, Waltzes--any music that was danceable.

The slow-walking and livelier Two-step gave the variety that added spice to this dance of 1913.

In the summer of 1914, the auth- of this story taught the members of the Imperial Society of Teachers of Dancing in London, England, who were in convention, the new Fox Trot with the Two-step, as per the public preference replacing the quick running steps.

This is it. The description for the man, his partner dancing the counterpart. In dance position, 4/4 medium time. Remember, this was in 1914:

Begin with L, walk 4 slow steps fwd, on the 1st and 3rd beats of 4/4 time. Ct. 1,2,3,4; 1,2,3,4...2 M
Dance 2 Two-steps fwd, ie. quick steps on ball of L to Lt. Ct. 1. Close R to L quickly. Ct. 2, Slow step on L fwd. Ct. 3. Hold 4. Step on ball of R to Rt. Ct. 1 Close L to R quickly. Ct.2. Slow step on R fwd. Ct. 3. Hold ct. 4.....2
Begin with L, walk 4 slow steps fwd. On the fourth step fwd turn ½ to Rt. ct. 1,2,3,4; 1,2,3,4.....2
Complete the Rt turn with 2 Two-steps, ie., quick step on ball of Lt, to L continue Rt turn.Ct.1 Close R to L quickly, continue Rt turn. Ct. 2 slow step back on L continue Rt. turn. Ct. 3. hold Ct. 4. Quick step on ball of R to Rt, continue Rt turn, ct. 1. Close L to R quickly, continue Rt turn, ct. 2. Slow step on R fwd, complete Rt turn, face LOD, ct.3, hold Ct. 4.....2
8

Begin with L, walk 4 slow steps fwd, the fourth step on Rt side of partner.....2 M
Quick step on ball of L fwd, Ct. 1. Cross R behind L quickly, heel down, ct. 2. Slow step on L fwd, ct. 3. Hold, ct. 4. Quick step on ball of R to Rt. ct, 1. Close L to R quickly, ct. 2. Slow step on R fwd, ct. 3. Hold, ct. 4.....2
Slow step on L fwd, turn Lt, ct. 1,2. Slow step on R back on Rt of partner, ct. 3,4. Slow step on L back on Rt of partner, ct. 1,2. Slow step on R back, turn Lt, ct. 3,4.....2

(cont'd on page 14)

The two spry grandpappies dancing with Betty Grable in her new picture, 'Meet Me After the Show' are Steve Condos and Jerry Brandow.

DANCE MASTERS OF CALIFORNIA

The regular meeting of the DMC was held April 1st, at the Bellevue Hotel. instruction began in the morning rather than in the afternoon, as is usual. This was done so that all teachers could attend the Ruth St. Denis Dance Recital at the Curran Theatre in San Francisco.

Those on the teaching staff were: Lucille Hughes, Character Tap; Bette Jean Gerlach, Intermediate Ballet, and Carol Singer, Denishawn arrangement.

NCE TEACHERS, GIVE YOUR CLASSES A LIFT BY USING THESE DANCEABLE RAINBOW RECORDINGS

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AP DANCE FAVORITES (IDEAL FOR TEACHING)

09	BALLIN' THE JACK	SLOW BUCK
	THREE LITTLE WORDS	MED. SLOW BUCK
0011	I FOUND A MILLION DOLLAR BABY (MED. BUCK)	
	LILY OF LAGUNA (SOFT SHOE)	
0077	AND THEN I'LL BE HAPPY (MED. BUCK)	
	DARKTOWN STRUTTERS BALL (RHYTHM or STRUT)	
18	PRETTY BABY	JUNIOR BUCK
	LULLABY OF BROADWAY	RHYTHM TAP
19	CAISSONS GO ROLLIN ALONG	MARCH TAP
	NOTRE DAME MARCH	MARCH TAB
0066	STARS AND STRIPES	MED. MARCH TAP
	COLONEL BOGIE MED. SLOW	MARCH TAP
0099	SWANEE RIVER	MED. SOFT SHOE
	I DON'T KNOW WHY	SOFT SHOE
0022	CAROLINA IN THE MORNING MED SLOW	RHYTHM
	HOT TIME IN THE OLE TOWN FAST	BUCK
0044	ME AND MY SHADOW	SOFT SHOE
	LIGHT OF SILVERY MOON	SOFT SHOE
0022	SIDEWALKS OF NEW YORK	WALTZ CLOG
	TEA FOR TWO	SOFT SHOE
0044	DAUGHTER OF ROSIE O' GRADY MED.	WALTZ
	UNDER THE DOUBLE EAGLE	MARCH TAP
0066	MARINES HYMN	MARCH TAP
	ANCHORS AWEIGH	MARCH TAP

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(Featuring Enoch Light and Light Brigade)

NO.
107 CHARLESTON
BLACK BOTTOM
126 VARSITY DRAG
YES SIR THAT'S MY BABY

MED.
6666 DIXIE SLOW MILITARY
SKATERS WALTZ

80099 MOONLIGHT AND ROSES—FAST BUCK
SOMEBODY ELSE IS TAKING MY PLACE—RHYTHM

40066 BYE BYE BLUES—FAST BUCK
CALIFORNIA HERE I COME

70055 CHICAGO—FAST BUCK
HOLD ME—RHYTHM

80011 BACK HOME IN INDIANA — MED. BUCK
IT HAD TO BE YOU—MED. RHYTHM

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IT'S A FACT . . .

Dancing is used to help improve stammering at the Walter Reed Hospital in Washington. The hospital also provides dance instruction for its war casualties.

-0-

Between the years of 1850 and 1840 the male ballet dancer depended mainly on his personality alone. In those early years the female dancer made the discovery that it was possible to go up on the points and perform. Because the male dancer's job was to appear as decorative as possible while supporting the ballerina, he became known as the "Ballerina's third leg."

-0-

A dancing master by the name of Chicard is said to have invented the Cancan. The best dancers in the early years of this dance were those who could kick the hats off the heads of the male spectators.

-0-

One of the longest ballets so far to be shown on a movie screen is MGM's recently completed "An American in Paris" which runs approximately seventeen minutes.

-0-

Charles L. Beauchamp (1636-1705), Louis XIV's dance master for more than twenty years is said to have been first to outline the five basic dance positions. In practice though, they had been known for thousands of years. We find most of them among the ancient Greeks and among the primitive peoples.

-0-

When vaudeville was in its prime a solid theatrical season was considered forty weeks, which began about Labor Day and ended about Decoration Day. The Summer season usually started the first Monday in June and ended the last Saturday in August.

-0-

(cont'd from page 12)

complete Lt turn with 1 Two-step ie., quick step on ball of L to Lt, continue Lt turn, ct.1. Close R to L, quickly, continue Lt turn, ct. 2. Slow on L fwd, complete Lt. turn, ct. 3. Hold ct. 4. 1 Two-step fwd, ie., quick step on R to Rt, ct. 1. Close L to R quickly, ct. 2. Slow step on R fwd, ct. 3. Hold ct 4.....

The teachers at the London convention liked the dance and its American way of presentation so well that they engaged its teacher for the balance of the week (their convention was for one day and night only) for further instruction. Remember, this was their introduction to the modern way of ballroom dancing.

Now let's jump--or should we say--dance to 1935. The author hopes some day to fill in this more than twenty years interval with descriptions of the many other Fox Trots that have added so much to the joy of dancing.

In 1935, at a one day and night dance demonstration and lesson at St. Lawrence University at Canton, N.Y. (in the northern part of the state), the "Westchester," a Fox Trot that used the Waltz instead of the Two-step as its basic step, was taught.

There were thousands of students in the gymnasium at the lesson. The following is a part of what was shown. The description is the man's part, his partner dancing the counterpart, the Waltz steps, 3/4 time, adapted to Fox Trot's 4/4 time.

Begin with L, walk 2 slow steps fwd on the 1st and 3rd beats of 4/4 time, ct. 1,2,3,4. L slow step on L fwd, ct. 1,2. Quick step on the ball of R to Rt, ct. 3; close L to R quickly, change wt, ct. 4. 1 slow step on R fwd, ct. 1,2, quick step on ball of L to Lt side, ct. 3. Close R to L quickly, change wt, ct. 4. Step L fwd, ct. 1. Swing R fwd to touch L, no wt on R, ct. 2, step bk on L, ct. 3. Swing L bk to touch R, no wt on L, ct. 4.....

(concluded on page 16)

laugh lines

LLROOM DANCER: "My Gosh, boy, it on earth happened to you?"

ROBATIC DANCER: "I threw a rseshoe over my shoulder."

LLROOM DANCER: "And what's wrong th that?"

ROBATIC DANCER: "A horse was lled on it."

-#-

horus girl is one who never rries about getting ahead be- ise she doesn't need one.

-#-

RST DANCER: "I'm chilled to the ne."

COND DANCER: "Put your hat on."

-#-

Two Broadway dancers sat in a staurant. At the end of the meal e asked for a loan.

"Can I borrow ten dollars for week?"

"Sure," replied the other, count- out the money.

As they rose, the latter man oke again.

"Remember," he reminded, "that's ly for a week."

"You'll get your money!" he reamed. "Stop hounding me!"

-#-

RST DANCER: "I can't get into my oes."

COND DANCER: "What! Feet swelled, o?"

-#-

(continued from page 8)

ash and cactus surrounding Palm Springs, which have since been sold at handsome profits."

THE PROBLEM OF CONTROL

Is there no way of controlling the growing amount of hidden advertising in radio, TV and movie shows? Apparently not, unless public opinion does it. The Federal Communications Commission, a spokesman says, exercises no such control--though the Communications Act of 1934 requires that paid or furnished broadcast matter shall be announced as such. The networks' own Broadcasting Advertising Bureau does have a code recommending that "any casual reference in a program to another's product or service under any trade name, or language sufficiently descriptive to identify it, should , except for normal guest identifications, be avoided." But this recommendation is generally disregarded.

If the present trend continues, MGM may finally license butchers to show pictures of the Metro lion on packages of raw meat, and the public library has a good chance of being the last stronghold of commercial-free entertainment.

NOTICE TO DANCE TEACHERS!

To introduce our new Classified Advertising Column: INDEX OF DANCE SCHOOLS we are offering a ONE MONTH FREE LISTING in this column with each new subscription to the DANCING STAR.

(SEE PAGE 9)

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WHY NOT SEND A FRIEND A GIFT SUBSCRIPTION $1.25 YEARLY

Ballroom Patter

by David Storm

JUST GETTING BY...

"I just want to learn enough to get by."

How many times have dance teachers throughout the country heard such remarks from potential ballroom students? Particularly the male.

Actually, if that were all a man wanted out of dancing--just enough to get by--it would not be necessary for him to take dance lessons, for more than likely that is what he has been doing all along on the ballroom floor, just getting by.

What a man really means is that he doesn't want to spend a lot of money for dance lessons. Although more often than not, such individuals spend enough in night clubs over a period of a few months to more than pay for an adequate course of dancing.

Unlike most commodities, dancing lessons are usually purchased but once in a person's life. Therefore when prorated over the years the amount invested is indeed negligible.

For business and social reasons knowing how to dance correctly is not a luxury, it is a necessity. A person never knows where or when he might be called upon to trip a light fantastic.

Of course there are those who deliberately shy away from any functions or places where dancing is likely to occur. But with lodges night clubs, ballrooms and house-parties all beckoning the dancer, a person is downright foolish not to obtain at least a working knowledge of some of today's most popular dances.

Learning to dance is not the chore some of the uninitiated seem to think. On the contray, it's not only easy--it's fun....

(continued from page 14)

For the last Fox Trot arrangement I had prepared quite an elaborate finale but my time was running short. I still had to demonstrate and teach a Waltz besides answer dance questions during a question and answer period. Fortunately, just then I had a flash of common sense--"They seem to like you well enough now so don't press your luck, give them something easy." At the dance school in New York we were teaching the Waltz at that time (1935) with three forward walk steps for the man beginning with the L foot, followed by two Waltz steps turning to the Rt and one Waltz forward, to four measures of music as a beginning routine and that's what I taught for the fourth routine that night adapting it to 4/4 time a la Westchester. Yes, they liked it and still seemed to like me.

Sometimes it seems like only yesterday that I introduced Harry Fox's new trot on the roof garden with the girls from the pony ballet. But here it is, 1951 and the Fox Trot is still going strong....

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